

Encompass



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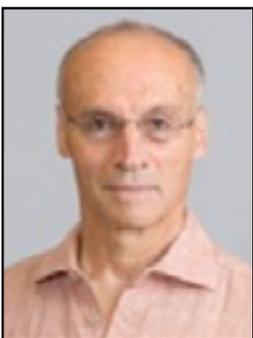
A NEWSLETTER FOR ALUMNI AND FRIENDS OF THE IU DEPARTMENT OF COMPARATIVE LITERATURE

Annual Wertheim Lecture Series in Comparative Drama

2014-15 Highlight

This year's **Wertheim Lecture in Comparative Drama** was given by Professor Walter Cohen on October 20, 2014, on the topic "Renaissance and Early Modern Drama: Europe and Eurasia." Professor Cohen received his Ph.D. in Comparative Literature from UC Berkeley and taught in the Comparative Literature department at Cornell for many years before becoming professor of English at the University of Michigan last fall. In addition to publishing many articles and book chapters, he is the author of *Drama of a Nation: Public Theater in Renaissance England and Spain* (Cornell UP, 1985), co-editor of *The Norton Shakespeare* (Norton, 2nd ed., 2008), and author of *A History of European Literature: The West and the World from Antiquity to the Present* (Oxford UP, forthcoming).

Professor Cohen's talk situated European drama among Old World early modern literary genres, so as to identify and explain both its distinctiveness and its trans-regional commonalities. He considered European drama in relation to a) other Western European literature of the time; b) literature



Professor Walter Cohen

and, where relevant, drama of that era in Chinese, Japanese, South Asian languages, Arabic, and Persian; and, briefly, c) the previous 2,000 years of drama in the context of other Eurasian literature. His talk addressed attitudes expressed in the drama of one part of the Old World about other parts, gave attention to influence, and placed primary emphasis on structural homologies. The central claim, implied by the title, was that we have mistaken what is distinctive about European drama for all one can say about it. Therefore, we have partly failed to see European drama's actual position, its literary antecedents, and the significance of these patterns.

The Wertheim Lecture in Comparative Drama commemorates Albert Wertheim's contributions to the field. Wertheim, who passed away in April 2003, was professor of English, Comparative Literature, and Theatre and Drama at Indiana University. His distinguished career included a wide range of publications, including *The Dramatic Art of Athol Fugard: From South Africa to the World* and *Staging the War: American Drama and World War II*, as well as many teaching awards.

Article by Elizabeth Elmi

The Department of Comparative Literature thanks Judy Wertheim, Ted Widlanski, and Martha Jacobs for their generous support of this lecture series.



Fulbright scholar Kamol Mustaev presenting on his native Samarkand



Traditional Uzbek dancer Gulnoza Yusupova during Kamol's presentation

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This newsletter is published by the Department of Comparative Literature with the College of Arts and Sciences to encourage alumni interest in and support for Indiana University.

For activities and membership information, call (800) 824-3044 or visit <http://alumni.iu.edu>

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From the Chair

Now serving in my second year as chair, I continue to be astonished by the creativity and intellectual diversity of our faculty, students, alumni, and professors emeriti! I would like, first, to mention just a few highlights from the activities of our current faculty during the past year. Following his Guggenheim award year, Bill Johnston was awarded the Henry Remak Professorship. In addition, Slawomir Paszkiet recently released a short film about Professor Johnston and his many translations of important Polish writers. Eileen Julien has published an exciting interdisciplinary journal on Africa in a new format recently implemented by the IU Press. Herb Marks has published an essay on a modern artist, adding the visual arts to his range of interests. Sarah Van der Laan placed her new book with Oxford University Press, and it is due to come out in early 2016.

I also continue to immensely enjoy learning about our many accomplished alumni, and this year I want to give some extra attention to them. I was delighted when alumna Janice A. Ramsay (B.A., 1964)—who practiced law in Irvine, California for many years—sent two of her own poetry books. Clearly, her commitment to

literature remained during her career as a lawyer. Now working as a legal consultant, she has more time for her writing. In February, Sue Naegle (B.A., 1991) was honored by the College of Arts and Sciences at a Distinguished Alumni dinner. I attended, along with Rosemarie McGerr, our director of graduate studies. Sue spoke fondly to us both of the many things she learned in our undergraduate classes (among them, C205, Comparative Literary Analysis, and C255, Modern Literature in the Other Arts, which we still offer!) when she was completing a minor with us in the early '90s. She later rose to become president of HBO and now heads her own film production company, Naegle Ink. She remarked on the importance of literature and storytelling in the development of her career in the entertainment world, and she strongly feels that her continued success stems very much from her ability to interrelate the power of literature and film. This September, I had lunch with Joon Park, another Comparative Literature graduate (B.A., 1998), in Chicago. Now living there and working for an investment firm, Joon has traveled all around the planet; at one point he was based in Brazil for an entire year. I was most impressed with his thoughts on the value of his undergraduate major in Comparative Literature and East Asian Studies, as well as the humanities fields



Department chair David Hertz with Kamol Mustae, his wife Saodat, and Gulnoza Yusupova, the dancer for his presentation.

in general. It seems that attention to language and culture has helped him greatly in his rise in the world of high finance. He proudly told me that he often takes time for such things when meeting new people in his field, which helps set him apart. He mentioned how making the effort to learn some Portuguese and explore Brazilian culture during his year in São Paulo helped make his work there more successful.

Among events here at the College, Professor Walter Cohen of the University of Michigan gave the second Wertheim Lecture in Comparative Drama at the Lilly Library this past fall. In February, our visiting Fulbright scholar, Dr. Kamol Mustaev, gave a special talk on Samarkand, his hometown in Uzbekistan, which included tastes, sounds, and sights of Uzbekistan, and, in particular, images of its beautiful architecture. His wife prepared delicious specialties of the region, and, toward the end of the presentation, a charming guest dancer, dressed in traditional folk costume, performed dances to the sounds of popular Uzbek music.

Another new development on campus was the first large-scale graduate student conference in Comparative Literature in Bloomington, held at IU in April 2015. The chief organizers were our own graduate students and SAB members, Julie Le Hégarat, Morgane Flahault, and Roy Holler. The theme was “Missed Connections,” and submissions came in from all around the country.

Our recent Ph.D.’s have been on the move and doing interesting things as well. Ashley Perez (Ph.D., 2014) has a visiting assistant professorship at Ohio State, and Olga Volkova (Ph.D., 2014) is currently teaching world literature in China. Our up-and-coming ABD students are also extremely active. Claire van der Broek was recently appointed education program manager at Mendeley LTD in London. Just a few weeks ago, two prestigious COAS dissertation completion fellowships for next year came through from the graduate school. One was awarded to Meg Arenberg and the other to

Elizabeth Geballe. William Nichols and Ben Garceau are enjoying similar dissertation support from the graduate school this year. Ben Garceau and Holly Schreiber both gave papers at the last MLA meeting, while a substantial number of our graduate students joined with faculty to present papers at the ACLA conference at NYU in March.

This fall Sarah Van der Laan, our new director of undergraduate studies, organized several events, including one in the Wells Library, another in Ballantine Hall, and—up here on the ninth floor—a memorable undergraduate open house for interested students. Thanks to our administrative assistant, Elizabeth Elmi, we now have a departmental Facebook page ([facebook.com/iucomplit](https://www.facebook.com/iucomplit)). Please follow us and click away! This spring Ph.D. student Cassie Riccio-Berry has joined us to help improve our website and departmental outreach. Thanks to Cassie’s hard work, a tutorial program is now in place for undergraduates who need help with writing and research skills. Recently Cassie and I have joined together to start giving talks about Comparative Literature and the humanities around campus. So far this has been a lot of fun indeed, as we preach, not just to the converted, but to some new audiences as well.

Sadly, I must report that Ulrich Weisstein, one of the major IU comparatists during the department’s founding years, passed away in Graz, Austria, toward the end of 2014. Professor Emeritus Claus Clüver gives a substantial account of Ulrich Weisstein’s multifaceted and distinguished career in this issue. Via the magic of e-mail, memories of Professor Weisstein came in from around the world over the past few months and continue to arrive. Aiko MacPhail recalled his kindness and generosity during his time as chair, as well as the importance of his *Comparative Literature and Literary Theory*, which was translated into many languages, including her native Japanese. Expressing great sadness, Velda Kaune also wrote about her joy from having “known this great scholar,” also

remembering his “fund of knowledge, understanding, and unstinting advice.” Anthony Guneratne expressed his deep admiration for Ulrich Weisstein’s work on Breugel, the visual arts, and literature. Remembering Professor Weisstein’s interdisciplinary teaching, Shirley Hobbs wrote to praise him as “a genius for classroom delivery of neoclassical art to modern literature, without notes.” Also important, she recalls his “great capacity to forgive.” Others recall his passion for his many subjects, but especially for the intersection of opera and drama, a field for which he was well known around the world.

Another loss to the extended family of comparatists was Merritt Eugene Lawlis, professor of English and Comparative Literature at IU Bloomington. Professor Lawless taught a class on the novel for many years in the IU Comparative Literature program and his long teaching career at IU stretched from 1951 until 1983. He died at 95 in March 2014. During his last years he worked on a book about prisoners of war, based partly on his own experience as a pilot who was shot down during World War II and imprisoned by the Japanese military on Hainan Island.

While Comparative Literature at Indiana has a remarkable past, there is new blood coming into the field all the time. Miranda Caudell, whose work is described in this issue of *Encompass*, is just one example of the fresh talent to be found among our gifted undergraduate students. We have also implemented a new interdisciplinary track for our major. New courses have been designed and approved and will be offered for the first time in 2015-6. It will be exciting to see who joins the family of comparatists in future years.



David M. Hertz,
Professor
& Chair

Faculty News



Akin Adesokan published an article, “Nollywood: Outline of a Trans-Ethnic Practice,” in *Black Camera*: An

International Film Journal, 5:2 (Spring 2014). He also published three book chapters: “African Film” in the fourth, new edition of *Africa*, edited by Maria Grosz-Ngate, John Hanson, and Patrick O’Meara (published by IU Press); “Chinua Achebe: A Writer and a Half and More,” in the international volume *Chinua Achebe: Tributes and Reflections*, edited by Nana Ayebia Clarke and James Currey (Clarke & James Currey); and “Notwithstanding” in *Public Intellectuals, the Public Sphere and the Public Spirit: Essays in Honor of Olatunji Dare at 70*, edited by Wale Adebaniwi (University of Ibadan Press). He was invited to present a paper at a roundtable (sponsored by Princeton University) on new directions in African literature at the African Literature Association’s annual conference at Wits University, Johannesburg, South Africa, in April 2014. He participated in the “Across the Board: Interdisciplinary Practices” conference organized by the British Gallery, Tate Modern, in Lagos, also in April. In May, he was a panel speaker at the FESTAC retrospective held at the San Francisco Museum of Modern Art. In October he was invited as a speaker in the African Studies Institute’s seminar series at Emory University.

Jacob Emery’s article “A Clone Playing Craps Will Never Abolish Chance: Randomness and Fatality in Sorokin’s Clone Fictions” appeared in the July 2014 issue of *Science Fiction Studies*. This is part of an extended



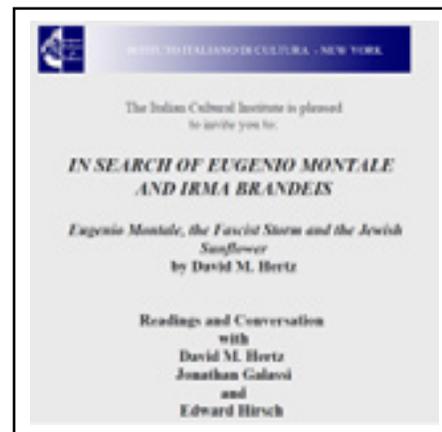
project for which he received a CAHI fellowship to do summer research in Moscow. Other publications

included a paper on Osip Mandelstam’s late prose (“Keeping Time: Reading and Writing in Conversation about Dante” in *Slavic Review*) and a review essay on David Damrosch’s anthology *World Literature in Theory* (in *Asymptote*). He gave conference presentations at ACLA and AATSEEL as well as invited talks at Stanford and the University of California at Berkeley. Closer to home, he received the Mentor of the Year award from the IU Slavic Department.



David Hertz reports that the most prestigious and exciting professional event of the year stemming from his recent study

on Montale was “In Search of Eugenio Montale and Irma Brandeis,” a presentation at the Italian Cultural Institute, on Park Avenue in New York City, with poetry readings by



The program cover for Professor Hertz’s presentation at the Italian Cultural Institute in New York.

Jonathan Galassi, poet and president of Farrar, Straus and Giroux, and Edward Hirsch, poet and president of the Guggenheim Foundation, on June 19, 2014. Several IU alumni in the New York area attended. Earlier in the year, he gave a talk at the ACLA, which took place at New York University. This talk, “Rome, Palimpsest, and Memory,” was given in conjunction with other papers on capitals and historical memory, in a panel entitled “The Old Capital” arranged by IU alumna Professor Yu Min Claire Chen, who now teaches at St. Mary’s College of Maryland. Other IU colleagues also presented in this series of papers, as did several academics from the U.S. and abroad.



Bill Johnston is progressing with his translation of Adam Mickiewicz’s 1834 epic poem *Pan Tadeusz*,

which was supported last year by a Guggenheim Fellowship. In June 2014, at a ceremony in the Jagiellonian University’s historic Collegium Maius, he became the first English-language translator to be awarded the Transatlantyk Prize for the promotion of Polish literature abroad. In the course of his visit to Poland, a short film was made about him and his work—it can be found at youtube.com/watch?v=kOpWZKropVw. During his sabbatical he gave talks, readings, and interviews in Paris, London, Kraków, and Banff, Alberta. In the fall his translation of Wiesław Myśliwski’s novel *A Treatise on Shelling Beans* was shortlisted for the National Translation Award. His latest translation, Tomasz Różycki’s 2004 mock epic poem *Twelve Stations*, was published by Zephyr Press in March 2015.

In December 2014 **Eileen Julien** gave a keynote address and led a workshop

on "Teaching Literature from Africa" at the People of Color conference that preceded the annual meeting of the National



Association of Independent Schools, held in Indianapolis. In November, at the African Studies Association meeting, also in Indy, she co-organized and presided over a roundtable on "The Power of the Critic" and was a discussant on the panel "The Place of Language in War-making and Peacebuilding in Africa." In April, in Johannesburg, she participated in two panels at the African Literature Association annual meeting, where she presented, first, a project with South African colleagues on Locations, Epistemologies and Pedagogies, and, second, a collaboration with a multinational team on "Literature: A World History." In 2014, she published "How We Read *Things Fall Apart* 'Then'" (PMLA. 129.2); "Literature in Africa," in the 4th edition of *Africa*, edited by Grosz-Ngate, Hanson, and O'Meara (IU Press); and "Deux Regards sur Boris Diop," in *Des mondes et des langues: l'écriture de Boubacar Boris Diop*, edited by Qader and Digne (Présence Africaine).

Eric MacPhail

published *Dancing Around the Well: The Circulation of*



Commonplaces in Renaissance Humanism with Brill in September 2014.

Rosemarie McGerr presented a paper at the International Congress on Medieval Studies in May 2014 on "Walther von der Vogelweide and the

Voice of the Nightingale: Performance, Intertextuality, and Gender." She also represented IU's Medieval Studies Institute at the annual meeting of the Medieval Academy of America's Committee on Centers and Regional Associations. Later in May, she presented a paper called "'Englishing' the Bible in Defense of Orthodoxy in The Pilgrimage of the Soul" at the conference on "Transforming Scripture: Biblical Translations and Adaptations in Old and Middle English" at Oxford University. In July, she presented a paper on "Reading, Judgment, and Government in the Confessio amantis" at the International John Gower Society Congress at the University of Rochester. Last fall, she was elected to the board of the Friends of the Lilly Library.



Anya Peterson Royce, Chancellor's Professor of Anthropology and Comparative Literature,

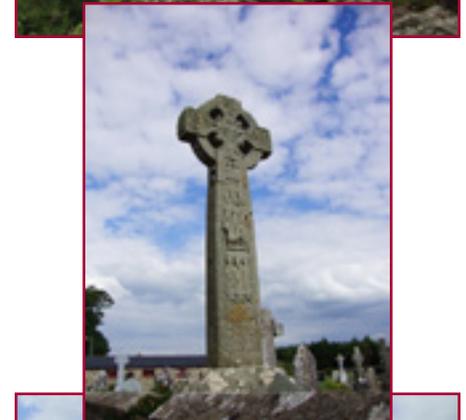
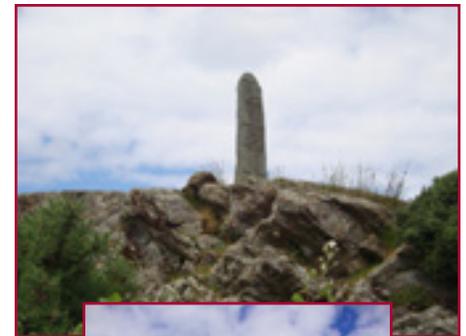
was active this past year internationally, in (familiar) Mexico and Ireland, and (new for her) Hungary. She did field research on landscapes of pilgrimage in the Isthmus of Tehuantepec, Mexico, and on sacred landscapes in County Donegal and County Sligo, Ireland. One of the goals of both was to photograph important aspects of the landscape. She is a member of LANDscape, a research cluster based in the University of Limerick and with a research group on religious culture and pilgrimage at the University of Szeged, and will be continuing collaborative work with both. Royce presented two



keynote lectures, an invited lecture, and a panel presentation in Ireland on "Dance Legacies" in Dublin, "Isthmus Zapotec Identity, Embodied and Performed," "Balance, Flow, and Space: Fokine, Matisse, Argentine Tango, and Balinese dance," and the panel presentation on the role of the Irish World Academy of Music and Dance in arts practice and reflection—all of these in Limerick.

In Hungary, Royce was the recipient of an Erasmus Mundus Visiting Scholar Fellowship to do research, lecture, and teach in the Choreomundus International Masters in Dance Knowledge, Practice, and Heritage. She gave the keynote lecture, "Anthropologies of Dance and Movement," at the Budapest

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Photographs of Christian and Neolithic pilgrimage sites taken during Professor Royce's recent research trip to Ireland.

Faculty Spotlight

Interview with Bill Johnston by Catherine Riccio-Berry

Comparative Literature's Bill Johnston, a prolific and highly accomplished translator of Polish literature, recently received two prestigious awards: the 2013 John Simon Guggenheim Fellowship and the Henry Remak Professorship. I caught up with Professor Johnston and asked him about the impact these awards have had on his recent work.

Q: What was your reaction when you learned that you'd won each of these awards?

A: I was deeply honored to receive these awards. Literary translation often sits somewhat on the margins in the academy, so it's always especially gratifying to know that translation projects are valued by sponsoring organizations such as the Guggenheim Foundation. As for the Remak Professorship, I didn't even know I'd been nominated, so it was a wonderful surprise to receive it. Both awards have been immensely helpful in allowing me to work on my current project.

Q: What is your current project?

A: Right now I am working on the biggest project I've ever undertaken. I'm translating a book widely regarded as the Polish national epic: *Pan Tadeusz*, an 1834 poem by Adam Mickiewicz. It comprises about 10,000 lines of rhyming couplets. My translation is also formal—I'm using a loose iambic pentameter and rhyme or half-rhyme—so the going is slow. I've been working at it for a year and a half now and have at least another two years to go, probably longer. It's grueling, but it's also very satisfying.



Bill Johnston participating in a "translation duel" in April 2014

Q: Is this the first time the poem will appear in English?

A: The poem has been translated several times before; normally I don't like to take on re-translations, but the existing versions all aim for a reconstructed Romantic idiom, which I think is a mistake. I'm trying to find a voice for the poem that is dignified but reads comfortably for a 21st-century audience—no awkward inversions, no "thees" and "thous" and "greensward."

Q: What is your most recent publication?

A: In March 2015 Zephyr Press published my translation of *Twelve Stations*, a marvelous mock-epic poem originally written in 2004 by young Polish poet Tomasz Różycki (b. 1970). It's a pretty long work (about 125 pages) in loose, long-lined free verse that, in Polish at least, is a delight to read.

Różycki is a brilliant lyric poet—his poems have been widely and successfully translated by Mira Rosenthal, a 2012 IU Comparative Literature Ph.D. I was privileged to take on this longer work, and I'm looking forward to doing some readings from it during the author's visit to the U.S. in April.

Q: You have translated so many books over your career. Do you have a favorite among them?

A: I definitely have a few

favorites, for different reasons. Wiesław Myśliwski's novel *Stone Upon Stone* is foremost among them; it's a magnificent novel, and finding a distinct, individual voice for the English version was one of the most enlightening challenges I've faced as a translator.

I had a lot of fun translating *Balladina*, a superb, strange, dark Romantic-era drama with Polish folk elements and numerous Shakespearean borrowings. The author, Juliusz Słowacki (1809–49), described the play as taking part "in the time of fables," so I felt authorized to use certain linguistic anachronisms that normally I wouldn't have permitted myself. It was also an enjoyable challenge to individuate the characters' voices. Seeing a staged reading of the translation a few years ago by Pig Iron Theatre in Philadelphia was a memorable experience for me.

Lastly I'd like to mention Witold Gombrowicz's book of short stories entitled *Bacacay*. I loved translating Gombrowicz's febrile, even hysterical prose—it's also hysterically funny. In addition, I didn't realize till after the fact how very theatrical the stories are, and ever since then I've loved "performing" them at readings.

Q: You obviously love what you do. What advice would you give to students, undergraduate or graduate, who are interested in pursuing translation?

A: Translation is like riding a bicycle—you can only learn to do it by actually doing it. The history and theory of translation can be very interesting, but neither will do much to help you translate better.

Translation is above all a creative process (though one of a very special kind), and if you want to translate, you also need to work on your ability to write. The better you can wield the English language in all its richness, the better prepared you'll be to find English words for authors who write in other languages—so it's good to read as

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widely as possible in English.

Lastly, and perhaps most obviously, a translator needs to know the source language and culture really well and needs to continue to update his or her knowledge, so it's crucial to continue to read extensively in the source literature.

Q: For those students who would like a chance to work with you, what courses will you be teaching next year?

A: In the fall, for the first time I'll be teaching C322, Writing and Photography. Photography has been an interest of mine for some time now, and I'm especially intrigued by the ways in which writers respond to photographs in words, and more broadly by the incorporation of photographs into literary texts by writers such as W.G. Sebald. I enjoyed teaching an earlier version of this class entitled How to Write a Photograph, and I'm looking forward to offering C322.

I'll also be teaching my regular graduate course, C581, Workshop in Literary Translation, which is one of my favorite classes. In the spring I'm hoping to offer a class about linguistics as it relates to literature—everything from the phonology of the English language to the insights of discourse analysis into the structure of written and spoken texts.

Faculty News

(continued from page 5)

Symposium in honor of Hungarian dance scholar Gyorgy Martin. She was invited to return to Hungary in March 2015 to lecture and engage in collaborative research with Hungarian colleagues. The Polish translation of *The Anthropology of Dance* was published by Warsaw University Press—Antropologia Tańca—in 2014, with a new chapter and new photographs. This is the third edition of the original 1977 book.



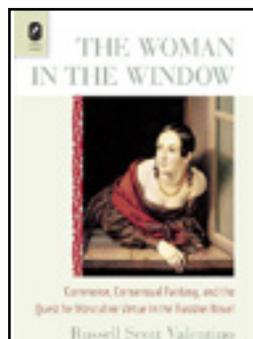
This year, **Johannes Türk** presented a paper on Schiller's dramas and the lesson of failure through

which they shed light on the French Revolution at a conference on universal history in Oslo, Norway. He was also invited to contribute a paper on specialization in the context of a conference at the Sorbonne 3 in Paris, in which he explored how the naturalized link between language, nation, history, and literature is eroding. In the fall, he co-convened the reading group at the Center for Theoretical Inquiry devoted to Hans Blumenberg's *Legitimacy of the Modern Age*. He also taught courses on literature and the everyday and continued his second book on sovereignty and immunity.



Russell Scott Valentino was appointed adjunct professor of Comparative Literature beginning October 20, 2014. That

same month, his monograph *The Woman in the Window: Commerce, Consensual Fantasy, and the Quest for Masculine Virtue in the Russian Novel* was published by Ohio State University Press, and his co-edited (with Esther Allen and Sean Cotter) volume *The Man Between: Michael Henry Heim & a Life in Translation*



Professor Valentino's new monograph, *The Woman in the Window*

was published by Open Letter Books. He is currently working on a translation of a collection of literary essays, entitled *Our Daily Bread*, by the South Slavic author Predrag Matvejević, and is in the second year of administering a three-year, \$230,000 grant from the NEH on "Translation and the Making of World Literature." Valentino is also professor and chair of the Department of Slavic and East European Languages and Cultures, and currently serves as president of the American Literary Translators Association.



Sarah Vander Laan signed a contract for her first book, *The Choice of Odysseus: Homeric Ethics and Renaissance*

Epic, with Oxford University Press. An article from her second book project, "Songs of Experience: Confessions, Penitence, and the Value of Error in Tasso and Spenser," appears in the March 2015 issue of *PMLA*. She presented papers at the 2014 annual meetings of the Modern Language Association (on classical epic and Venetian opera), the Renaissance Society of America (on the heroism of female lament in Renaissance literature and madrigals), and the Sixteenth Century Conference (on sixteenth-century rewritings of Ovid's *Heroides*), and she traveled to the University of York (UK) as an invited speaker on Milton's *Comus* at a conference on "Greek Texts and the Early Modern Stage." Sarah is also extremely proud of Miranda Caudell, whom she mentors through the Cox Research Scholars Program, for winning the 2014 Palmer-Brandon Prize in the Humanities. Awarded to two juniors each year, this is the top award for students pursuing humanities majors given by the College of Arts and Sciences.

Emeriti News

Salih Altoma contributed an article to the special issue of *Banipal: Magazine of Modern Arab Literature* that celebrates the great Iraqi poet Saadi Youssef in his 80th year. His article was entitled “Recollections about Sa’di Yusuf’s College Experience,” *Banipal* No. 51, London (Autumn-Winter 2014): 86-94. Youssef is widely known in the United States by his anthology *Without an Alphabet Without a Face* (2002) as translated by the Libyan-American poet Khaled Mattawa.

Last November Altoma also received the 2014 Mentoring Award from the Middle East Studies Association at its annual meeting in Washington, D.C., in recognition of his service as “an outstanding mentor who has introduced so many to the joys of scholarship and who, through his generous sharing of knowledge, continues to encourage the careers of generations of students and colleagues.”

In fall 2014 **Willis Barnstone** gave a lecture at the Harvard University Divinity School entitled “Was God a Jew? The Ecstasy of Biblical Translation.” This spring he has been teaching for NYU in China. In late March, word came that he had received

the Frederic Cody Award for Lifetime Achievement at a ceremony to be held in early May in the San Francisco Main Public Library. The award is one of the most prestigious of the Northern California Book Awards. Among the previous recipients are Maxine Hong Kingston, Robert Hass, Carolyn Kizer, Lawrence Ferlinghetti, and M.F.K. Fisher.

Ernest Bernhardt-Kabisch published two new translations of books by noted musicologist Constantin Floros in 2014: *Alban Berg: Music as Autobiography* and *György Ligeti: Beyond Avant-garde and Postmodernism*. Both appeared at Peter Lang GmbH. He also translated a radio play, “Quality Control, or: Why I shall not Press the Cough Button,” for West German Radio. He is currently working on translating another book by Floros: *Brahms and Bruckner: Studies in Musical Exegesis*.

In August 2014 **Claus Clüver** presented a paper entitled “From Concrete Poetry to Biopoetry: Changes in Readers’ Performance Activities” at the conference of the International Association of Word & Image Studies (IAWIS) in Dundee, Scotland. In October he opened the international conference “Intermedialidade 2014” at the Universidade Federal de Juiz de

Fora, Brazil, with the lecture “From ‘The Mutual Illumination of the Arts’ to ‘Studies of Intermediality’” and subsequently presented an hour-long version on his Dundee topic in Portuguese at the Federal University of Minas Gerais. He wrote a contribution to the volume “*nichts für schnell-betrachter und bücher-blätterer*”: *Eugen Gomringer’s Gemeinschaftsarbeiten mit bildenden Künstlern* (Kerber Verlag, 2015) and with his two collaborators completed the editorial work on the IAWIS volume *The Imaginary: Word and Image / L’Imaginaire: texte et image*, with 23 essays in French and English on the transposition of verbal and visual imaginaries, their combination in comic books, film, TV, and digital media, as well as on the imaginary of places and on its relation to memory (Brill-Rodopi, in press). The much-delayed publication of papers by the late C. Clifford Flanigan, friends, and former students, has finally also presented in print the jointly composed essay on “Comparative Literature and the Shifting Paradigms of Literary Study” with which Clüver and Flanigan challenged their students and the discipline 25 years ago.

In 2014 **Eugene Cheng Eoyang** published several articles, including: “Freud in Hunan: Translating Shen Congwen’s ‘Xiaoxiao,’” *Translation Quarterly*, 71 (2014), 51-67; “The West in the World: Subliminal and Paradigmatic Hegemonies,” *Soochow Academic* 东吴學術, 2014 年第3期 (总第22期); ‘世界上的“西方”：下意识和范式性的霸权,’ [楊慧儀譯]; “The Case of the Mistaken ‘Jeweled Staircase’” *Comparative Literature; East and West*, 20:1 (Spring-Summer 2014); and “Perception and Reality: Changes in the Notion of the University and of Knowledge,” in *Echilibrul Intre Antiteze: Studii oferite profesorului Paul Cornea, cu ocazia celei de a 90 - a anivers*, edited by Laura Mesina (Bucharest, 2014). He also gave several presentations on his work “The Case of the Mistaken ‘Jeweled Staircase Lament,” American



Salih Altoma receives the 2014 Mentoring Award from the Middle East Studies Association.

Comparative Literature Association Conference, Panel: “Comparative World Literatures,” New York University, New York, March 21, 2014; “Bullies Become War Mongers: Who Are the Consumers of Violence?” Talk, UN Peace Day Youth Forum, La Salle College, Hong Kong, September 20, 2014; and “Freud in Hunan: Translations of Shen Congwen’s ‘Xiaoxiao,’” Nanyang Technological University, Division of English, Division of Chinese, Literature and Cultural Studies Cluster, October 1, 2014. Finally, he received a touching letter from a student from his 1970 Oriental Literature class, James Gray, who emphasized the profound impact Professor Eoyang had as a teacher at IU even many years later.

Sumie Jones gave a keynote lecture on June 26, 2014, at the Rikkyo Niiza High School, entitled “Globalization and Japan,” at a workshop for teachers from high schools in Saitama Prefecture (north of Tokyo) that had received a grant from the national government to develop programs in globalization.

Bronislava Volková has spent an extended time in the Czech Republic during 2014, as well as time in Ukraine. She gave a paper, “Psychological, Cultural, Historical and Spiritual Aspects of Exile,” in June at the 2nd International Conference of the Comenius Academic Club at the Philosophical Faculty of University Pardubice on the topic of the “History of Czech Cultural and Intellectual Exile in North America.” This paper has just appeared in the journal *Comenius, Journal of Euro-American Civilization*. She has also given an invited lecture at the University of J. E. Purkyně, Ústí nad Labem in November on the topic of “Development of Semiotic Concepts and Prague School in the U.S.” She has further given a number of poetry readings and presentations in many cities of the Czech Republic and Ukraine at universities, bookstores, poetry festivals, the international

book fair, as well as at the National Museum of Literature of the Ukrainian Academy of Sciences in Kiev. Her selected poems have been published in Ukrainian this year under the title *Neprináležnist’* (Nonconformity), for which she has received a grant from the Office of the Vice Provost for Research at IU. Her poetry and interviews have been broadcast on Ukrainian and Czech radio and television. A number of extensive interviews with her, as well as original poetry and prose, were published in journals in Bulgaria (*Vezni, Homo Bohemicus*), Ukraine (*Ukrainska literaturna gazeta, Literaturna Ukraina*), Romania (*Poezia*), Russia (*Amanax 2014 Akademija poezii*), Poland (*Almanach Prowincjonalny*), Czech Republic (*illiteratura, Pastyři noci, Zpravodaj Univerzity Pardubice*), and Canada (*Remote Sky*). Reviews of her Bulgarian and Ukrainian books came out this year as well. In conjunction with her literary presentations, she has also held three exhibits (two large and one small) of her artwork in the Czech Republic (Prague, Pardubice, and Děčín) in October, November, and June. She has served on the Ph.D. Committee of Laura Ivins-Hulley, who defended her dissertation on Jan Švankmajer at IU in July, on the Committee for the Armstrong Competition of REEL, and as an external book reviewer for Univerzita J.A. Purkyně v Ústí nad Labem, Czech Republic. An exhibit of her collages, poetry books, and posters was on display in the Fine Arts Library at the IU Art Museum until February 9, 2015, with a “Meet the Artist” talk and poetry reading on February 6.

Jack Rollins spent the year (off and on) working on a film for UNESCO on refugees in northern Uganda, as well as continuing to practice as an expert witness for the firm Thomson Reuters, specializing in asylum cases. He was also a visiting scholar at the Peabody and the Smithsonian, where he is finishing the last chapters of his *idée fixe*: *The Wonder of Swahili: 1000 years of an African Culture*.

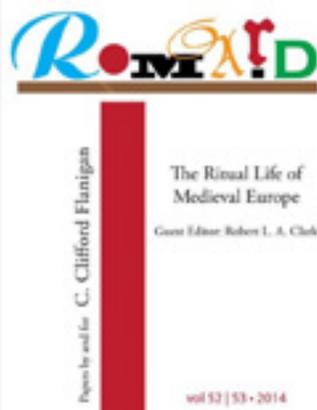
Suzanne Pinckney Stetkevych

(Ruth N. Halls Emeritus Professor of NELC), Sultan Qaboos Professor of Arabic & Islamic Studies at Georgetown University, organized a one-day workshop at Georgetown on “Arabic Literature and the Humanities Curriculum” in April 2014. She also organized a seminar at the American Comparative Literature Association, at NYU, on March 20–23, 2014, entitled “Baghdad and/in the Arabic Imaginary: Imperial Capital and Symbolic Capital,” during which she presented a paper, “Abbasid Panegyric: Badī‘ Poetry and the Invention of the Arab Golden Age.” She presented a fuller version of that paper as the keynote lecture at the BRISMES-American University of Sharjah conference, “Mapping Arabic Heritage: Language, Literature and Culture,” at the American University at Sharjah, on April 14–16, 2014. In November, she traveled as a guest of the Babtayn Foundation for Arabic Poetry to its conference on the Abbasid poet Abu Tammam in Marrakesh, Morocco. Publications that appeared in 2014 are: “Performative Poetics in ‘Abbāsīd Poetry: A Re-Reading of Abū Firās al-Ḥamdānī’s Rā’iyyah: Arāka ‘aṣiyya al-dam ‘i,” *Annals of the Japan Association of Middle Eastern Studies* 29-2 (2013): 107-44 and “The Snake in the Tree: The Mythic, the Lexic and the Ludic in al-Ma’arrī’s Garden. Essay and annotated translation of selections from al-Ma’arrī’s Risālat al-Ghufrān [Epistle of Forgiveness],” *Journal of Arabic Literature* 45 (2014): 1-80.

The Ritual Life of Medieval Europe: Papers by and for C. Clifford Flanigan, edited by Robert L. A. Clark, was published as a double issue (vol. 52/53, 2014) of *ROMARD: Research on Medieval and Renaissance Drama*. Among the papers found after the untimely death of Professor Flanigan (1941–93), who had joined the Comparative Literature faculty in 1973, were a number of conference papers and more-or-less-finished drafts of essays. Robert Clark set out to

(continued on page 10)

render these texts of his mentor into a publishable format and began an epic process of having them published, which ended up at long last with the enthusiastic acceptance by the editors of *ROMARD*. The volume contains three commemorative essays (“From Cultic to Cultural Practice: The Human Sciences in the Work of C. Clifford Flanigan,” by Robert Clark; “In Memoriam C. Clifford Flanigan,” by Claus Clüver; and “Cliffnotes: Performance, Pedagogy, and the Medieval Past,” by Claire Sponsler), a list of his published works, eight essays on medieval topics by Flanigan and one jointly authored with Clüver (“Comparative Literature and the Shifting Paradigms of Literary Study”), and essays by his former students Amelia Carr, Michael Norton, Thomas Goodman, Jesse Hurlbut, Eric Metzler, and Ignacio Navarrete, as well as by former colleagues and friends: Lawrence Clopper, Nils Holger Petersen, Kathleen Ashley, and Pamela Sheingorn. There have been two earlier books published in his memory: *Liturgy and the Arts in the Middle Ages: Studies in Honour of C. Clifford Flanigan*, edited by Eva Louise Lillie and Nils Holger Petersen (Copenhagen: Museum Tusulanum Press, 1996), and *East of West: Cross-cultural Performance and the Staging of Difference*, edited by Claire Sponsler and Xiaomei Chen (New York: Palgrave, 2000 – “For Cliff, of course”). Petersen is preparing a collection of Flanigan’s papers that were published in various books and journals. Partial contents of the new volume can be accessed at: books.google.ca



Emeritus Memoriam

Ulrich Weisstein

(Nov. 14, 1925–Oct. 10, 2014)



Ulrich Weisstein, Professor Emeritus of German and Comparative Literature, who died in Graz, Austria, on October 10, 2014, was one of the first to receive his Ph.D. degree from Indiana University’s Comparative Literature Program and served on the Bloomington faculty from 1959 until 1990. For many years he was one of the nationally and internationally most prominent members of our department, recognized not only as one of the first theoreticians of the field but also as a guiding voice in the development of what he called “Comparative Arts.” A prolific author, editor, and translator, Weisstein produced more than 400 publications. In its April–June 2013 issue devoted to “*Grandes figures étrangères du comparatisme*,” the French *Revue de littérature comparée* included him among its choice of nine “great” non-French comparatists (along with H.H.H. Remak: two of the nine are from our department!).

Born on November 14, 1925, in Breslau, Germany (now Wrocław, Poland), he began studying English and German literatures and art

history at the Johann-Wolfgang-Goethe-Universität in Frankfurt, but, under the aegis of the U.S. State Department, left in 1950 to enroll at the University of Iowa, from which he transferred to IU in 1951. He received his M.A. in literary theory in 1953 and in 1954 defended his Ph.D. dissertation on the genesis of two operatic texts, *Otello* and *Der Rosenkavalier*. This study marked the beginning of a new branch of musico-literary studies, “Librettology” (the study of the libretto as literature), to which he contributed throughout his career.

From 1957 to 1959 he taught German and art history at Lehigh University. He then returned to IU, where he began to develop a graduate introduction to Comparative Literature, which served as the basis for his book *Einführung in die Vergleichende Literaturwissenschaft* (1968), the first handbook on this topic in German. In 1973 he published an expanded version in English translation, *Comparative Literature and Literary Theory: A Survey and Introduction*, which has been translated into Spanish, Japanese, Korean, Chinese, and Arabic. In 1981 he followed up with a comprehensive book-length survey, in German, on developments from 1968 to 1977. In the meantime he had organized the first volume in the most ambitious project of the International Comparative Literature Association (ICLA), the *Comparative History of Literatures in European Languages. Expressionism as an International Literary Phenomenon* was published in 1973. Like all of his projects, it contained an extensive bibliography.

In his 1968 handbook he included an “Appendix: The Mutual Illumination of the Arts,” a tentative plea for considering the study of the interrelations of literature with other arts a legitimate area of Comparative Literature. As early as 1954 he

had created, with Horst Frenz, an undergraduate course called “Modern Literature and the Other Arts,” which continues to be offered, with a very different orientation and syllabus, even today. Weisstein had followed his dissertation, subtitled *Prolegomena to a Poetics of Opera*, in 1964 with editing *The Essence of Opera*, a collection of writings on the topic. But in the next two decades he shifted his emphasis to the relations of literature and the visual arts, while Steven P. Scher became the leading music-and-literature theorist. Scher and Weisstein organized the sessions on “Literature and the Other Arts” with which the ICLA finally recognized the field at its XIth Congress (1979). They co-edited the volume with the proceedings of that conference section. Both contributed the respective essays on “Literature and Music” and “Literature and the Visual Arts” to the volume on *Interrelations of Literature* organized by Jean-Pierre Barricelli and Joseph Gibaldi in 1982. And in 1992 Weisstein edited *Literatur und Bildende Kunst: Ein Handbuch zur Theorie und Praxis eines komparatistischen Grenzgebietes* as a companion volume to Scher’s *Literatur und Musik* (1984). In his lengthy introduction he once again laid out his vision of this “borderline area of comparative studies.”

While he produced a series of essays on topics of word-and-image relations and in 1990 organized, with Ingeborg Hoesterey, a conference on “German Literature and Visual Art from the Renaissance to the Twentieth Century,” the proceedings of which they published in 1993 (*Intertextuality*), his main interest remained focused on the opera. For Weisstein’s 70th birthday, Walter Bernhart gathered less-accessible publications of his into *Selected Essays on Opera* by Ulrich Weisstein (2006). For his 65th birthday, Bernhart had already organized a Festschrift, *Die Semantik der musiko-literarischen Gattungen: Methodik und Analyse*. Weisstein himself co-edited a volume

commemorating the influential word-and-music studies scholar Calvin S. Brown (2000). For his work in the field of literature and the other arts and its impact on similar work performed by scholars at Lunds Universitet, the Swedish university conferred upon him an honorary doctorate in 1993.

Weisstein’s publications on literary topics were mostly concerned with German-language authors and texts. He wrote a book-length monograph on Heinrich Mann (1962) and in 1986 collected his essays on Mann and Bertolt Brecht into a volume. He commissioned and edited more than 60 titles for the Twayne German Authors Series, for which he wrote a monograph on the Swiss playwright Max Frisch (1967). He translated Wolfgang Kayser’s study of *The Grottesque in Art and Literature* (1963) as well as major expressionist plays by Georg Kaiser and Reinhard Goering, among other texts.

Weisstein was awarded a Guggenheim fellowship in 1975. At various times he was a visiting professor at Middlebury College, the University of Wisconsin-Madison, Stanford University, and at universities in Hamburg, Germany; Antwerp, Belgium; and Graz and Vienna, Austria. At IU, he served as chairman of the Comparative Literature department and as editor-in-charge of the *Yearbook of Comparative and General Literature*.

On his retirement he moved to Graz, where he founded the Friends of Opera Society and served as its president for more than a decade. In 1995 he received the Grand Gold Decoration of Styria.

Claus Clüver

[I am indebted to Judith Schroeder for many details of Ulrich Weisstein’s biography.]



Ballantine Hall, home to the Comparative Literature Department

Student News

Morgane Flahault presented the paper "Queering Time in Story-telling: Subverting Esthetic and Gender Labels in Sandra Cisneros' *Caramelo* and Jeffrey Eugenides' *Middlesex*" at the ACLA conference "Capitals," March 20–23, 2014, in NYC.

SAB officers **Julie Le Hégarat**, **Roy Holler**, and **Morgane Flahault** planned the first Graduate Conference of the Comparative Literature department at IU, "Missed Connections." The conference took place on April 10 and 11 and featured keynote speaker Professor Richard Dyer of King's College London.

Lily Li, Ph.D. candidate, published her paper "Finding Freedom and Reshaping Fate: An Exile's Disentanglement from Obsession in Gao Xingjian's Novels" in the anthology *Polyphony Embodied: Freedom and Fate in Gao Xingjian's Writings*, eds. Michael Lackner and Nikola Chardonnens (De Gruyter, 2014).

In November 2014, **Michael C. Montesano** presented a paper, "Preemptive Testimony: Literature as Witness to Rwandan Genocide," at the 57th Annual African Studies Association conference. A version of that paper was published as



Michael Montesano became a father in May 2014. His wife and son are doing well.

an article in the *African Conflict and Peacebuilding Review's* Spring 2015 special issue: "The Arts and Peacebuilding in Africa: Creative Approaches to Transforming Conflict," edited by Olivier Urbain and Lindsay McClain Opiyo. He also received a Foreign Language and Area Studies (FLAS) fellowship for Spring 2015.

Cassie Riccio-Berry presented her paper "Ironizing Nostalgia: The Organization of the Inorganic in Byron and Hugo" at the 2014 American Comparative Literature Association's Annual Conference. In January 2015, she began working in the Comparative Literature department as the undergraduate development and outreach officer. February 2015 saw the publishing of Cassie's book *College Grammar on the Go*, a grammar textbook geared toward common writing difficulties faced by college students.

The most exciting event of Cassie's year, however, occurred on November 16, 2014, when she and her husband, Chris, welcomed their daughter and future Comparative Literature major Floralee Elizabeth Berry to the world!



Cassie and her new baby girl, Floralee.

Undergraduate Student Profile

Miranda Caudell Awarded Prestigious Palmer-Brandon Prize

By Cassie Riccio-Berry

Anyone in the Comparative Literature Department who has had the pleasure of teaching Miranda Caudell (including this article's author) was certainly thrilled yet unsurprised to learn that she is this year's recipient of the Palmer-Brandon prize in the Humanities. Miranda, however, took a bit longer to process the news.

"I didn't believe I had won," she says. "It seemed so unreal and impossible, that it took a few days—okay, more like a few weeks—for it to really sink in. I don't think I've ever wanted to accomplish something so badly in my life. I spent so many hours putting together my application and I gave the final interview everything I had, so it felt really rewarding to find out that my hard work had paid off."

Paid off it has indeed! This prestigious award, the College of Arts and Science' highest honor for undergraduate excellence in the humanities, is given each year to no more than two juniors. It's \$20,000 prize recognizes students who have already demonstrated substantial academic accomplishments and intellectual ability in the humanities, and supports their further scholarly and creative activity. For Miranda, the humanities areas that pique her interest the most are literature and film, "particularly film adaptations of literary classics." Miranda's hope for her future is to pursue work on film adaptations. "I would LOVE to write them," she declares.

Miranda's desire to work with the genres of literature and film in

conjunction with each other helped to guide her to the Comparative Literature major. “I remember being a senior in high school and looking through the IU Comparative Literature website because I wanted to know all about the department and the major,” she explains. “It seemed so different from the more conventional English major that I had already looked into, because it focuses on foreign languages and the combination of different mediums (like film, art, and music). The major combines everything I love into one department, which is perfect!”

Since beginning her studies in our department, Miranda has also discovered a newfound appreciation of epic literature. “I am really interested in the epic tradition and have taken at least three courses in the department that focus on the genre.”

Miranda credits Professor Sarah Van der Laan, who mentored Miranda for four years through the Cox Research Scholars Program, as the greatest influence on her study of literature. “I’ve worked with [Professor Van der Laan] since my freshman year at IU, which is why I have become so obsessed with the epic tradition. She has done a fantastic job of showing me how the epic genre has developed and changed over time, and also how each author draws on or critiques his predecessors.”

This fascination with epic has also supplemented Miranda’s interest in film studies. “My primary interest in epic— thanks to Professor Van der Laan—has led me to focus my film adaptation interests on epic as well.”

What is Miranda’s favorite epic? “Homer’s *Odyssey* is one of my favorite stories,” she asserts. “It’s a story about one man’s suffering and his endurance until the end, which I think can apply to any of us because suffering is part of everyday life. It’s also a great love story (if you want to read it that way).”

Hopefully, someday we will all get to watch Miranda’s adaptation of Homer’s classic story of love and endurance.

Alumni Profile

Sue Naegle



(B.A. in Telecommunications, minor in CMLT, 1991) is one of the most influential people in Hollywood. She has discovered and cultivated award-winning shows that transformed both the television medium itself and American culture as a whole. After graduating from IU in 1991, Naegle started in the mailroom at United Talent Agency, rising to become a partner and the co-head of the agency’s television department before joining HBO in 2008. While at UTA, Naegle represented writers like Charlie Kaufman, Alan Ball, and Judd Apatow and oversaw the packaging of acclaimed shows like *Six Feet Under* and *True Blood*.

As president of HBO Entertainment, Naegle supervised the development and production of critically acclaimed and beloved series like *Boardwalk Empire*, *Game of Thrones*, and *Treme*. In 2013, Naegle left HBO to form her own production company, Naegle Ink, which for the first time in her career gives her an opportunity to produce and develop both TV series and feature films simultaneously. Among her current projects are shows for CBS, ABC, HBO, and Cinemax. She also has optioned several novels for film adaptations.

Born and raised in New Jersey, Naegle was drawn to IU by its Comparative Literature department. While an undergraduate, her interest in mass media was already evident. In addition to taking film genre courses in science fiction and westerns, Naegle declared a telecommunications major. After graduating from IU, Naegle, who is not someone who waits for an opportunity but rather sets about creating them, immediately plunged into the entertainment world. She moved to Hollywood and landed a job in an agency mailroom.

But it was reading scripts, not delivering them, that shaped her career. From childhood, she has been a dedicated reader. Today she believes that “the smartest thing for any student to focus on when they want to pursue a career in entertainment is to be extremely well read.” As Naegle explains, you have to have a very strong foundation in literature. Modern shows and movies pull a lot from the past: they borrow stories; they borrow paradigms; they borrow characters.” Naegle’s love for literature means she reveres and nurtures writers, giving them the space, license, and time they need to develop their ideas. She works closely with them on successive drafts and then in bringing the final script to the screen, helping to find directors, actors, and networks to air the shows. She is involved in every step of filming, editing, and post-production.

Naegle is also celebrated for fostering women’s representation in the media, not only through her backing of shows like Lena Dunham’s *Girls*, but by employing women at her company, Naegle Ink. Throughout her career she has been acutely aware of how women and members of racial and ethnic minorities are portrayed and has made it a priority to work toward achieving a greater diversity of voices in the landscape of television and film. Indiana University is honored to recognize and celebrate Sue Naegle for her stunning contribution to our American culture.

Mark Axelrod (M.A., 1977), already a prolific author and professor at Chapman University, published extensively in 2014. Among his new works are collections of short stories, literary essays, and blogs. In particular, he has published two large-scale works: *Constructing Dialogue: From Citizen Kane to Midnight in Paris* (Contium) and *No Symbols Where None Intended: Literary Essays From Ibsen To Beckett* (Palgrave Macmillan Publishing). Axelrod has also recently won a number of awards for his scholarship and teaching, most notably Fulbright awards to travel to Denmark (2014), Sweden (2014), and Italy (2015) as a visiting scholar and professor.

Bill Connors (M.A., 1985) works as a translator (technical, legal, marketing, etc. texts) from German, French, Spanish, and Chinese to English. He was in Yangshuo, China, for three weeks in October 2014 for an annual Chinese course. He recently passed all the tests, including Chinese language tests, administered by the U.S. State Department to work as a consular adjudicator in a U.S. consulate in China.

David Lee Garrison (M.A., 1978) is Professor Emeritus of Spanish and Portuguese at Wright State University in Dayton, Ohio. He was recently named Ohio Poet of the Year by the Ohio Poetry Day Association for his book of poems *Playing Bach in the D. C. Metro* (Browser Books). The title poem of the collection was featured by Poet Laureate Ted Kooser on his website American Life in Poetry.

Živilė Gimbutas (Ph.D., 1991) presented “Aesthetics of Space in Paintings by M.K. Čiurlionis, V. Vizgirda, and V. Virkau” at the Yale Conference on Baltic and Scandinavian Studies in New Haven on March

14, 2014, and participated in the presentation of *Children of Siberia* (a book she translated in 2013) at the Lithuanian Embassy in Washington, D.C., on March 23, 2014. She organized a session on Baltic studies for PAMLA-2014 at the Riverside Convention Center, Riverside, CA, from October 31 to November 1, and she recently presented “Kinship with Nature in 20th-century Artist Novels: A Source of Inspiration and Individuality” at Natures 2015: Reading the Books of Nature at La Sierra University, Riverside, CA, on February 13, 2015.

Wendy Hardenberg (M.A./M.L.S., 2008) received an honorable mention from the Goethe Institut’s Gutekunst Prize for Young Translators in 2014, and her first novel-length translation from the French (*Heart Collector*, by Jacques Vandroux) came out with Amazon Crossing in February 2015.

Debra Humes Hoffer (B.A., 1980) serves as president of Junior Achievement of Kentuckiana, a regional economics education organization based in Louisville. Debra has served as CEO of three Louisville-based nonprofit organizations during the past 32 years. She previously held the positions of executive director of the Louisville Ballet and managing director for Stage One: The Louisville Children’s Theatre.

Christopher Kleinhenz (B.A., 1964; M.A., 1966; Ph.D., 1969) is a Carol Mason Kirk Professor Emeritus of Italian at the University of Wisconsin-Madison. He co-edited *Approaches to the Teaching of Petrarch’s Canzoniere and the Petrarchan Tradition* for the Modern Language Association series “Approaches to Teaching World Literature” (2014). A collection of his essays on Dante will soon appear in Italy in the series “Dante nel Mondo” under the auspices of the Società Dantesca Italiana: *Dante intertestuale e interdisciplinare: saggi sulla Commedia*. He recently completed a three-year

term as a university ombudsman and continues to work on a variety of projects concerned with medieval Italian literature.

Janette Lynn (B.A., English, 1994, minors in CMLT & folklore) lives in Indianapolis and has been promoted to acquisitions editor for Alpha Books, an imprint of Dk, which is now part of Penguin Random House. Her job entails finding the perfect people to write about an entertaining range of subjects.

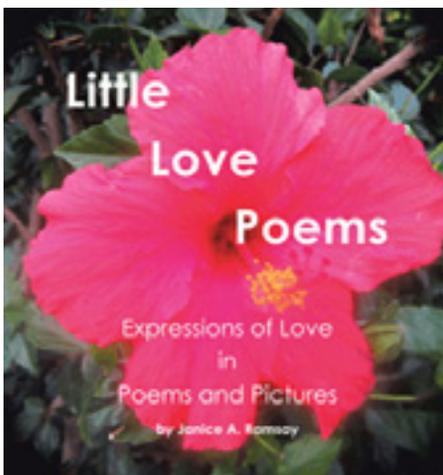
Recently retired from the Università di Torino, **Vincent Marsicano** (Ph.D., 1980) teaches Italian film and literature for the University Studies Abroad Program in Turin and works translating from Italian into English. In the last two years, his work has included *Where the Border Stands* (a history of the American Field Service), *Marco Bellocchio: Morality and Beauty*, and several articles in *The Solar Myths* and *Opicinus de Canistris: Notes of the Seminar Given at Eranos* in 1943. He also translates for the International Primo Levi Studies Center website, www.primolevi.it.

Leonard Moss (M.A., 1954; Ph.D., 1959) retired in 1989 as chair of an undergraduate program in Comparative Literature at SUNY Geneseo. Since then he has written six books, including *Darwin and Literature* (2014) and *The Tragic Paradox* (2012).

Joseph D. O’Neil (M.A., 2000; Ph.D. in CMLT and Germanic Studies, 2009) is an assistant professor at the University of Kentucky in the Department of Modern and Classical Languages, Literatures, and Cultures. He has a book manuscript, *Figures of Natality: Reading the Political in the Age of Goethe*, under review right now and will be going up for tenure next year. He returned to Bloomington as a presenter in the Midwest German Studies Symposium in April 2015. Every year, he organizes several panels in the Kentucky Foreign Languages Conference, which also takes place in

April. He invites IU's Comparative Literature faculty, graduate students, and alumni to send him abstracts (due in November) for panels on comparative and world literature.

Janice A. Ramsay (B.A., 1964) has spent most of her career as a lawyer (45 years), but in 2012 and 2013, she decided to turn some of her poems and photography into two published books that combine photography and poetry. The books are *Little Love Poems*, a book about all kinds of love, and *A Few Moments in Life*, which describes feelings about the many different experiences in life. Ms. Ramsay resumed a close relationship with Indiana University in 1989, when she agreed to be the sponsor of the Ramsay Lecture Series for the Women's Studies Program, which was later to become the Gender Studies Department. In 1990 she became a member of the Dean's Advisory Board for the College of Arts and Sciences. She still attends meetings on the campus annually as an emeritus member of that board. A profile of her was featured in THE COLLEGE's winter edition in 2003-04. She was on the 50-year reunion committee for the class of 1964 in 2014. At the reunion's last dinner, she was invited to read two of her poems



Janice Ramsay's recently published book of poetry and pictures about all kinds of love.

from *A Few Moments in Life*, "Seniors Once Again" and "Our Reunion."

Brenda Deen Schildgen (M.A., 1969; Ph.D., 1972) is a Distinguished Professor of Comparative Literature at UC Davis. A specialist in the Middle Ages, she is also a 2008 recipient of the UC Davis Prize for Undergraduate Teaching and Scholarly Achievement. She is a recipient of NEH, PEW, and National Center for the Humanities fellowships, all of which led to book publications. In summer 2014, she directed a National Endowment for the Humanities Institute on Dante in Florence. Author of more than fifty articles focused on Dante, Petrarch, and Boccaccio, as well as on Chaucer, Augustine, and biblical hermeneutics, she has published in *Dante Studies*, *Modern Philology*, *Journal of Comparative Literature, Religion and Literature*, and *New Literary History*. Among her recent books are *Divine Providence, A History: Bible, Virgil, Orosius, Augustine, and Dante* (2012); and *Heritage or Heresy: Destruction and Preservation of Art and Architecture in Europe* (2008). Her 2002 *Dante and the Orient* has now been translated into Arabic (2013) and is forthcoming in Italian (Salerno, 2015). She is the editor of several collections of essays including *The Rhetoric Canon; The Decameron and The Canterbury Tales: New Essays on an Old Question; Paul's Letter to the Romans; and Other Renaissances* (Palgrave, 2007), which has recently been translated into Arabic. Her *Power and Prejudice: The Reception of the Gospel of Mark* (1999) was selected for a Choice Best Books award in 1999.

William Slaymaker (M.A., 1973; Ph.D., 1975) recently retired after 48 years of teaching service, the last 25 years of them at Wayne State College (NE) offering courses in comparative literary topics, literary theory, and philosophy. Recent publications and research have focused on ecocriticism and environmental ethics. Currently William resides in Bloomington, IN.

Richard M. Wafula (Ph.D., 2003) has been teaching in the Department of Kiswahili at Kenyatta University, Kenya, since he graduated in 2003. He teaches Comparative Literature in Kiswahili, theories of literary criticism in Kiswahili, and contemporary Kiswahili literature. He is also an adjunct lecturer in the Department of Theatre and Film Studies. For ten years, he has represented his colleagues in the Lecturers' Union and the Universities Academic Staff Union as national deputy secretary general and branch secretary general respectively. Currently, he is a senior lecturer in the department, as well as the chair of the department of Kiswahili.

Paula Willoquet-Maricondi (Ph.D., 1999) was appointed dean of communication and creative media at Champlain College in Burlington, VT, in July 2013. She oversees nine undergraduate and two graduate programs, a pre-college summer program in graphic design, an intensive filmmaking summer program in Montreal, as well as the Emergent Media Center, the Champlain College MakerLab, and the Champlain College Publishing Initiative. Prior to moving to Vermont, Paula served two terms as chair of the Media Arts Department at Marist College, NY, where she was professor of film studies.

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